

# **TORNA-TE AQUILO QUE ÈS**

BECOME WHAT YOU ARE

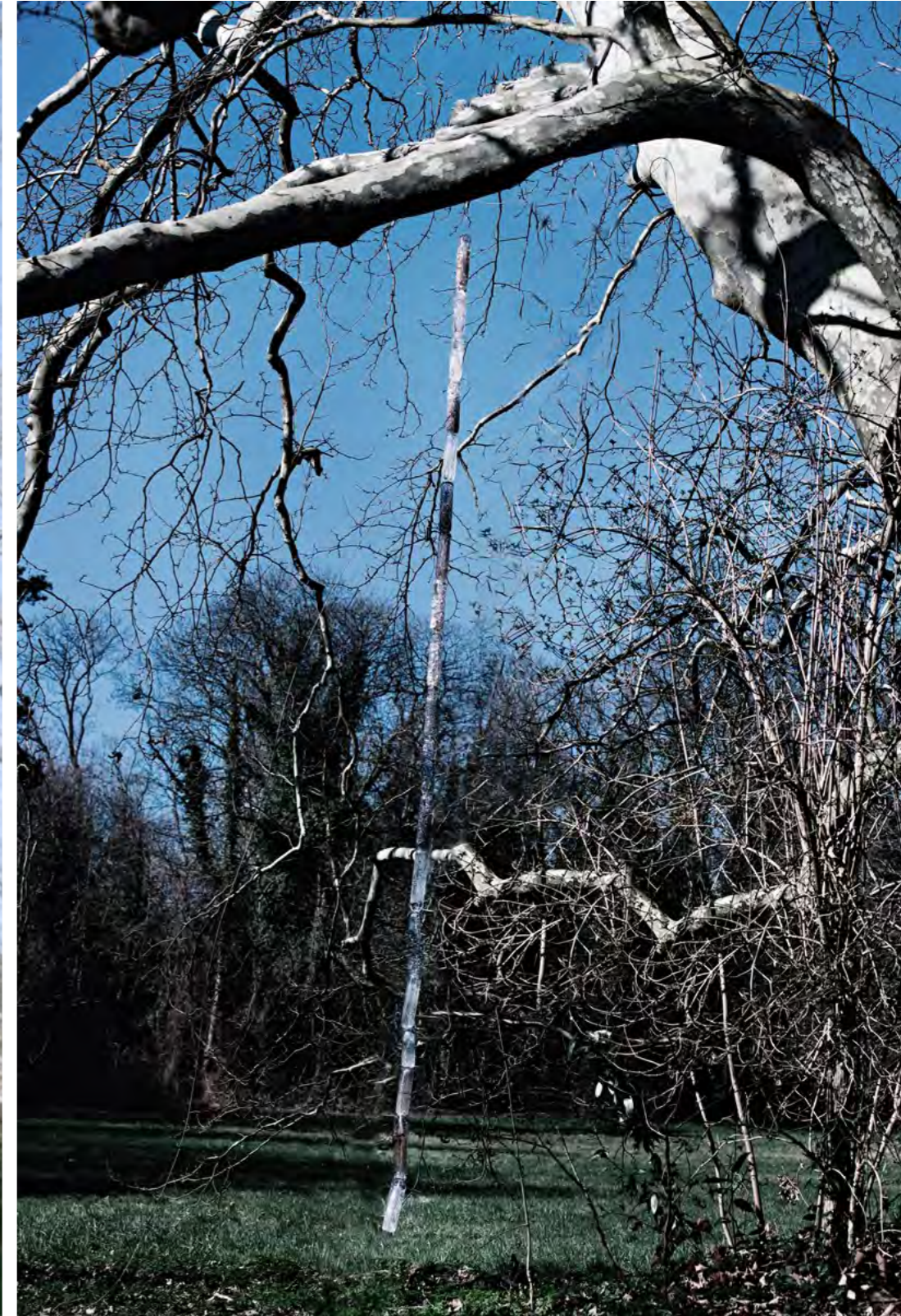
*\* Nietzsche Friedrich ,  
Also sprach Zarathustra.  
Bd. 4. Leipzig, 1891.*

If my artistic choice is to have a Metaphysical and Abstract Language, it is to invite the observer to go beyond a pre-established knowledge. My *Body-Landscapes* represent a different vocabulary, distant from words, cultures and ego. The artwork and its process\* have an holistic approach becoming a powerful tool, a force of healing - to myself, to the other, to the whole. If we all believe that we are one interconnected Life, we would be a one single United Nation.

\* Places that I've been.  
I collect what I consider to be expressions of life: witness materials and sensations that reveal the *genius loci*, the spirit of a place, urban or natural. My pictorial expression thus becomes philosophical, sociological and biological language, accentuating the unity formed by nature, the cosmos and the human being, inseparable. By inviting us all to restore the harmony of our ecosystems, I advocate respect for all forms of life, independently of creed, gender or nationality.

*Murmurios*  
Fondation des Artistes. 2022. Nogent-sur-Marne  
performance : glass sculpture and witness-pigments  
drawing  
video

- [link video](#) -



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(...) The earth, mother goddess, is extolled in the work of Daniela Busarello through the process of gathering and then cataloguing the "witness materials" she collects from the ground. The earth is revealed as the origin of all life, with all beings born from it, because she is woman and mother. Her virtues of softness and stability, serenity and durability, to which should be added humility, which is etymologically linked to humus, towards which she tends. While she is inspired by the earth as a material, Daniela's works show, above all, the perspective of a woman who recomposes the world around a calming, unifying and syncretic feminine. **Taking up the Latin concept of genius loci, which expresses the singular, unique spirit and character of a place, the artist explores different territories (nature reserves and cities) and focuses on the relationship between culture and ecosystem, paying particular attention to the land, to the processes of its transformation and its matter.** Heir to the approach of the Land Art artists of the 1960s and '70s, in view of today's ecological emergency Daniela Busarello moves beyond these reflections.

***In her eyes, being an artist means being concerned with our own era and with re-establishing harmony between nature and culture through gestures and techniques that art history often judges as minor because they are considered feminine.*** In her personal endeavours at ecologic restoration, begun as poetic expressive gestures, there are points of convergence with contemporary ecofeminism. Originating in the United States in the early 1980s, alongside burgeoning fears of nuclear threats, the movement has found new impetus in our society threatened by more natural disasters. ***The goal of ecofeminism, like Daniela Busarello's artistic practice, is to return value to what has been devalued, that is to say, the freely accepted link between nature and corporality. From put upon nature, we are moving towards an ecology that is liberating for women and their community. (...)***





*(...) Rather than focusing on what is solid, figurative and rational, Daniela Busarello is interested in what is liquid, abstract and sensual. The artist's body and water collected from the sea, oceans, and streets, or even from a melted snowflake, are chosen as symbols of life, birth and renewal. Water is fertility, purity, power and grace. The drawings titled Plonger Tempo are abstract landscapes of the places where the samples were actually taken from, and at the same time, a testimony to the fragile and threatened ecosystem. Using collected water samples, the artist mixes and brings together the lacquer and acrylic on the paper. Through reaction with the water and air, the acrylic produces clumps of material, granular concretions. Water also symbolises the site of eternal peace, and in alchemical culture returning to this element is synonymous with regression to the embryonic state. (...)*

*Cosmografia I*  
**Seine River water, Paris 2016**  
and acrylic on paper  
30 x 40 cm



*Cosmografia III*  
**Seine River water, Paris 2016**  
and acrylic on paper  
30 x 40 cm



*Cosmografia IV*  
**Seine River water, Paris 2016**  
and acrylic on paper  
30 x 40 cm



*Cosmografia XI*  
**Seine River water, Paris 2016**  
and acrylic on paper  
30 x 40 cm



*Cosmografia XIII*  
**Seine River water, Paris 2016**  
and acrylic on paper  
30 x 40 cm





I collect the memory inscribed in the streets of Paris.  
This memory ingrown as minerals and marks the  
transformation traces of this culture. The collected  
stones were transformed into pigments. Using these  
urban pigments means observing and speaking about  
our time with its own material.

*La Cour Carrée du Louvre* is a place where the balance  
between presence and absence in the architectural  
volumes creates a way into the *infinitem*. A place where  
we are grounded but also connected to the spirituality,  
forces that assemble our self. The painting evokes a  
Mountain-Lung.

*Deviens Ce que Tu Es* is a site specific  
art piece for *Genius Loci, L'Appartement  
d'Auguste Perret*. Auguste Perret had found a  
supreme rule of architecture, that the economy  
of means, by virtue of which beauty must be  
created with as little material and labour as possible.













**Deviens Ce Que Tu Es**  
**genius loci l'appartement d'auguste perret. 2022. Paris group show - site specific work.**  
curator : Marion Vignal  
20 minerals-whispers -memories from Paris, oil and beeswax on gauze.  
134 x 223 cm





Six years of eruptions from 1730, and new eruptions in 1824. The result: 8 million cubic metres of lava and ten buried villages and a quarter of the island covered with volcanic ash. Lanzarote is part of a Spanish volcanic archipelago, situated off the coast of the Western Sahara and Morocco. It has an area of 845.94 km<sup>2</sup> and a population of approximately 140,000.

A relief-anatomy. Like travellers from bygone days, who drew their impressions in a journal, I built a living-diary. In my memory I engraved a map of relief-anatomies images; I created a collection of fragments from these places. I gathered flowers, lava, sand, shells and seawater. They are manifestations of life and decay.



Alma, Razão. 2020  
dimensions : 140 x 220 cm  
technique : 19 minerals - whispers - memories from Lanzarote - oil and beeswax on gauze.



**Dialogo entre a Pele e o Vulcão**

dimensions : 50 x 180 cm

technique : 19 minerals - murmures-mémoires from Lanzarote - hand-blown glass, steel and burnt wood.



Arqueologia da Memoria  
dimensions : 30 x 160 cm  
technique : 19 minerals - murmures-mémoires from Lanzarote - hand-blown glass and steel.





Today the ATLANTIC FOREST in Brazil is the most devastated in my country. It has become urbanized to such a degree that it has almost become non-existent. It represents only 20% of its original coverage.

It remains only 1% of the Atlantic Forest's area in my birthplace, CURITIBA, which has 3M inhabitants and it's considered as the "brazilian ecological capital". Despite this reality of visible destruction, the Forest invisibly self-generates giving rise to new plants every day.

*Mar Verde* is a body of works inspired by Atlantic Forest; a green sea of plants. The Atlantic Forest is the most devastated forest in Brazil where buildings and tall trees stand side by side.

*I invite you to take a walk together  
inside this urban canopy.*

*pulsus herbarium*  
species identification and collection  
first stage of transformation  
*Paubrasilia echinata* - an endangered species

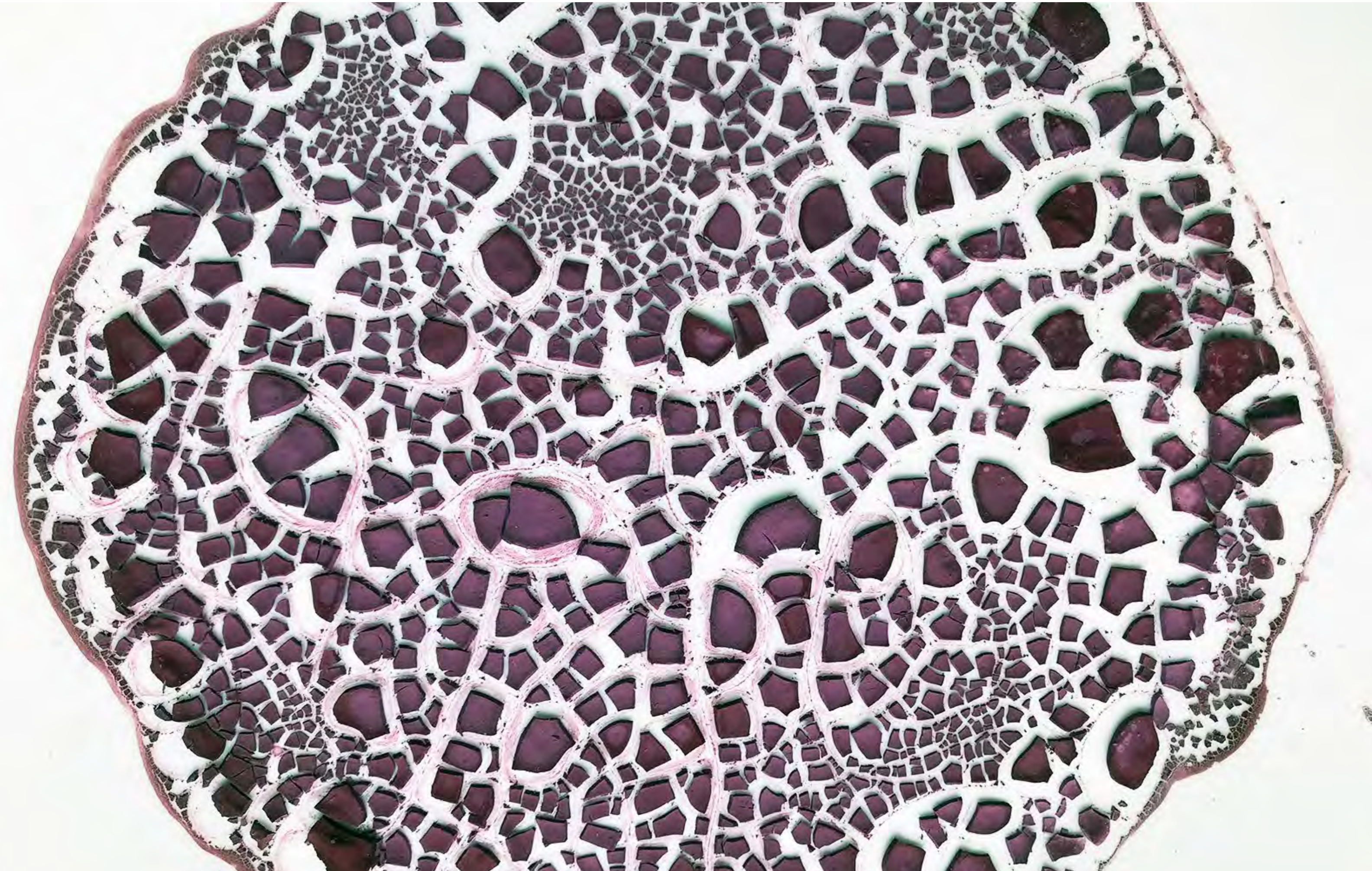


*pulsus herbarium*  
species identification and collection  
first stage of transformation  
*Paubrasilia echinata* - an endangered species





*pulsus herbarium*  
species identification and collection  
first stage of transformation  
*Paubrasilia echinata* - an endangered species



*pulsus herbarium*  
pigment  
*Paubrasilia echinata* - an endangered species



*pulsus herbarium*

170 pigments made by the artist

[link video - processus 1](#)

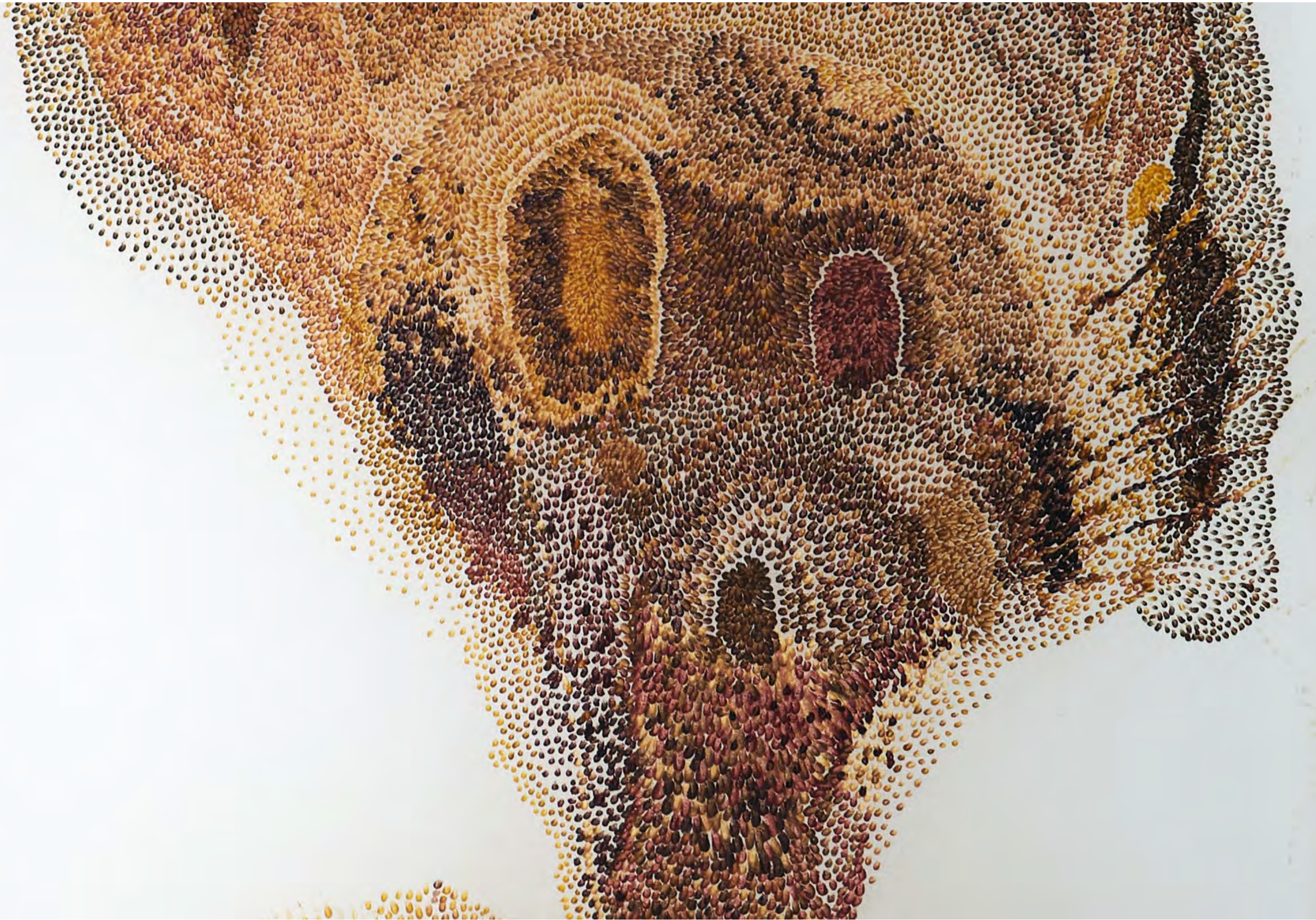
[link video - processus 2](#)



- link video atelier -









**Torna-te Aquilo que és**

170 Atlantic Forest Plant pigments made by the artist, oil and beeswax on gauze

140 x 280 cm

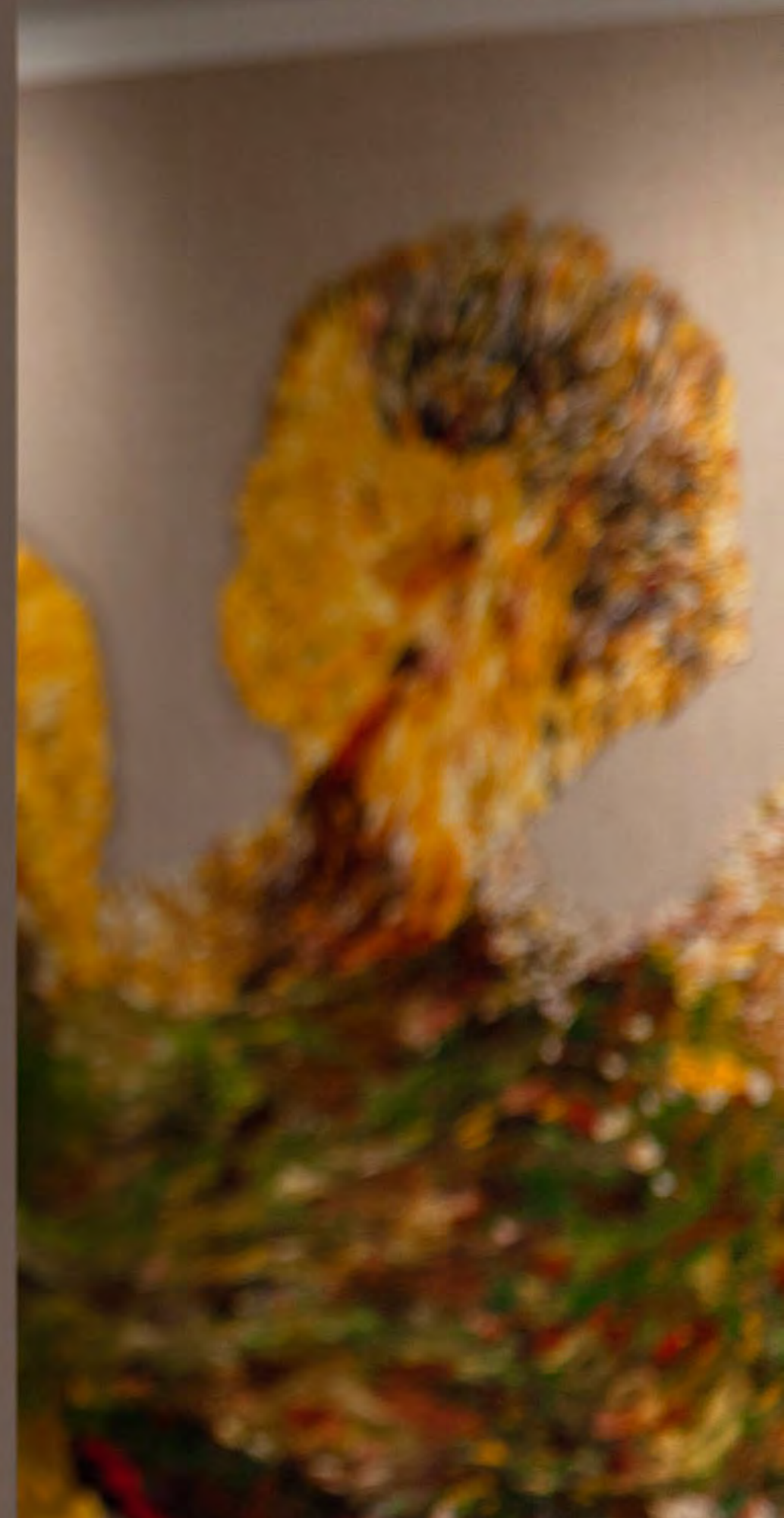
2022







**Vanitas Iemanjá VI**  
oil and beeswax on brass  
2021  
25 x 35 cm



**Ipe Amarelo**  
oil and beeswax on linen canvas  
2020  
200 x 330 cm

*Mar Verde* is a body of works inspired by the Atlantic Forest;  
a green sea of plants.  
It is the most devastated forest in Brazil  
where buildings and tall trees stand side by side.



**Levitas in Gravitas**

exhibition view soloshow, Curator : Lydia Theodoridus, 125 space  
Limassol, Chypre  
2023



**Boitata**  
oil and beeswax on linen canvas  
2022  
200 x 830 cm











**Levitas in Gravitas**

exhibition view soloshow, Curator : Lydia Theodoridou, 125 space  
Limassol, Chypre  
2023



**Guapuruvu**  
oil and beeswax on linen canvas  
2021  
200 x 380 cm



**texts**

## biography

In my eyes, being an artist means taking an interest in Our Epoque. I observe humanity at sociological, philosophical and biological levels.

I refine this information and return it to Life in the form of  
**Abstract Body-Landscapes.**

I try to reestablish harmony between culture and ecosystem, I bring a feminine point of view, peaceful, unifying, syncretic, borne by a cyclical vision of time. A language that confronts the infinitely large and small so that they respond to each other with sensuality, movement and life.

A metaphysical research characterised by attention to matter and the precision of scale. The palettes are built with pigments, oil, music and neuroscience. Different sensations are discovered when work is observed from very close or very far away. The two are complementary.

**Expressions of the living things.**

As a painter loyal to the Latin concept of genius loci [the spirit of place], I immerse myself in the territory at different levels: visceral- impressions, photographs, subconscious-annotations, gathering "witnesses": water, minerals, plants. An inventory of an ecosystem, of a time. These "witness-materials" are used to create my own pigments - relics . **Observing and speaking of our time in its own matter.**

For me, art is a force for changing oneself, others and the environment.

I'm Italo-Brazilian, living and working in Paris.

1973, Curitiba, Brazil.

Daniela Busarello

2023

**Levitas in Gravitass, Solo Show, Cyprus.**

Encore et Encore circular economy, Paris, The Caring Gallery.

PAD Paris and Design Miami BASEL, Mouvements Modernes

2022

Paris. group show commissioned work. **Genius Loci l'Appartement d'Auguste Perret** curator : Marion Vignal.

São Paulo. group show Paranaue. **Museu Oscar Niemeyer Off Site.** curator : Marc Pottier.

Basel. group show **ART BASEL Design/Miami**, Galerie Mouvements Modernes.

Paris. group show PAD, Galerie Mouvements Modernes.

**Los Angeles.** group show, Flora. Sage Culture Gallery.

**Through a medieval process, she extracts 170 pigments from Atlantic Forest Plants, harvested in a city of 3M inhabitants - for the series of works Torna-te Aquilo que És.**

2021

Curitiba. **Museu Oscar Niemeyer.** Afinidades group show  
Curators: Marc Pottier, Juliana Vosnika (till July 2022)

Venice. **Fondazione dell'Alberto d'Oro**, Palazzo Vendramin Grimani.  
Curator: Daniela Ferreti (till March 2022)

Venice. group show glass week. **Istituto Veneto di Scienze, Lettere ed Arti.** curator : Rosa Barovier. Aubusson.

Private commission Manufacture Robert Four. Elapsed Time Dissay.  
dimensions : 3,5 x 5,75 m. **First Contemporary Aubusson Rug on these important dimensions for a private collector.**

Paris. group show. Appartement Mademoiselle L. and Just Think About It. Galerie Mouvements Modernes.

Paris. **acquisition. Mobilier National** includes in its collection two paintings Anima Mundi.

Paris. group show. **CulturFoundry** : Le Regard du Temps; selection committee : Marie Ange Moulouguet.

Paris. group show. Galerie Hervé van der Straeten in collaboration with Mouvements Modernes.

2020

Paris. **solo show. Vida.** Galerie Mouvements Modernes.

Los Angeles. group show. Landscapes of Gaia. Sage Culture Gallery.

2019

Milan. group show Be Brazil. **Museo della Permanente.**

Paris and London. group show PAD, Galerie Mouvements Modernes.

2018

Brussels. group show Collectible. Oak Gallery.

Paris. group show galleries : May Gallery and Antonine Catzefflis.

2017

Curitiba. group show **International Biennial of Art, We are living interesting times.** curators : Dannys Montes de Oca [Cuba], Royce Smith [EUA]

2013

Paris. solo show. Cosmografia. Parcours Saint Germain d'art Contemporain, Manufacture Cogolin

2010

Murano. beginning of the work with glass.

2007

São Paulo. award. Espaço D' Brazil National Architecture. A glass and steel house built in an urban forest.

## publications and texts

2022.

Cristina Beltrami : A tale of elements : Daniela Busarello, water, sand and fire.

Marc Pottier : Le panthéisme de Daniela Busarello s'incarne dans ces Corps-Paysages Abstraits Métaphoriques.

Anahita Vessier and Raphael Levy : Expressionist of the living.

2022. Curitiba. Museu Oscar Niemeyer Catalog. group show Afinidades.

2020. Paris. Artist Book Vida. Ich&Kar design, 100 books edition. Texts: Lucia Pesapane and Marion Vignal. 2017.

Curitiba. International Biennial of Art Catalog. group show We are Living Interesting Times.

## studies and diplomas

2014. Paris, Fine Arts. Live Model drawing course, Professor Jean-Marc Thommen.

2007-08. Paris, École du Louvre, Free listener. Specialisation in Modern Art.

1997. Curitiba, Post-Graduation Technical Management of the Urban Environment UTC Compiègne, France and PUC-PR Brazil.

1996. Curitiba, Degree in Architecture and Urban Planning PUC-Paraná, Brazil.

## member

Adagp  
Maison des Artistes

- link video interview -

### ***levitas in gravitas***

is an ode to our physical and metaphysical universe. This exhibition of works in different media, drawn from independent series of Daniela Busarello's artistic journey, suggests the symbiotic existence of lightness and gravity as a source of movement, creation and elevation.

With innate and acquired scientific knowledge as well as heightened spiritual awareness, Busarello explores how the physical and metaphysical properties of materials like glass, lava, sea water, and plants are related to our physical and emotional anatomy.

Growing up under the majestic canopies of the forests of Brazil, witnessing construction and destruction, her training as an architect as well as her personal meditative journey all combine to act as a conduit to pass the optimistic and euphoric message that through decay comes life, through explosion comes genesis, and that the known and unknown hold the promise of infinite movement.

The works shown in Levitas and Gravitas include sculptures from a collaboration with Murano, abstract drawings which led to a collaboration with Cogolin in the production of a unique tapestry and monumental paintings. Her art, including many of the works in this exhibition has previously been shown in the Oscar Niemeyer Museum, Fondazione dell' Alberto d'Oro, Istituto Veneto di Scienze Lettere ed Arti, Mobilier National, Art Basel Design Miami, PAD and other highly respected galleries and institutions around the world.

Lydia Theodoridou, curator

**VIDA ! or wonder in the work of Daniela Busarello  
by Lucia Pesapane.**

For time does transform the nature of the entire world – all things must shift from one condition to another, and nothing keeps on going the way it is.

All things move from where they are, and nature alters everything, forcing it to change to something else.

Lucretius, On the Nature of Things, translated by Ian Johnston (Arlington, VA: Richer Resources Publications, 2017), §1170.

silent nature

The work of Daniela Busarello follows the rhythm of nature and observes the passing of time, paying attention to changes in things and patiently gathering the transformations. Her delicate, silent works reveal the mystery of life, fulfilled in the cycle of death and rebirth. It is a search for a metaphysics, though one marked by a strong attention to materials and to scale. She is interested in the small, whether it is an iris petal blossoming out of season, a raindrop collected on the streets of Paris, or a fragment of rock crumbled by the erosion of the wind. In the artist's work refinement and poetry enhance this every day, subterranean nature, particularly in the drawings she has been making since 2014. Even the choice of paper is best suited to representing what is minuscule, invisible, fragile. Daniela Busarello's artistic approach, which includes works on paper, canvas, cotton and gauze, photographs, embroidery, carpets, and glass sculptures, is an ode to beauty, to life (VIDA!), and to the world; at the same time, it acts as a defender of the latter's fragility and rhythms. The language of the Brazilian artist, an urbanist architect by training, who grew up weaving cut flowers, a gesture whose beauty she appreciated from a very early age, is rooted in a distant era. The almost scientific precision of her work and the concept of cataloguing with which she preserves the collected materials recall the encyclopaedic thought of the quattrocento, evoke the illustrated herbariums of the Renaissance and the oeuvre of the Tuscan painters. Amongst the artist's references, she cites Primavera by Sandro Botticelli and the Annunciation of Fra Angelico, both artistic masterpieces as well as being essays on botanical art. These paintings, like the work of Daniela Busarello, are distinguished by their richness, elegance, variety and precision. The decision to use materials rarely employed in contemporary art is combined with a different typology of work. Indeed, what is small and fragile needs a particular presentation: the fragments of natural and urban materials that the artist collects are crumpled by hand or with a press and then strained to make pigments. This powder is kept in containers reminiscent of certain pieces found in sixteenth-century cabinets of curiosities.

Landscape bodies

Rather than focusing on what is solid, figurative and rational, Daniela Busarello is interested in what is liquid, abstract and sensual. The artist's body and water collected from the sea, oceans, and streets, or even from a melted snowflake, are chosen as symbols of life, birth and renewal. Water is fertility, purity, power and grace. The drawings titled Plonger Tempo are abstract landscapes of the places where the samples were actually taken from, and at the same time, a testimony to the fragile and threatened ecosystem. Using collected water samples, the artist mixes and brings together the lacquer and acrylic on the paper. Through reaction with the water and air, the acrylic produces clumps of material, granular concretions. Water also symbolises the site of eternal peace, and in alchemical culture returning to this element is synonymous with regression to the embryonic state. "The meticulous act of creating billions of points to compose the work is an internal submersion, as if through these gestures, I was again plunging into amniotic fluid to reinvent myself»

writes the artist about the paintings Inner Landscape and Tempo Landscape, begun in 2017. Daniela Busarello creates these large and medium-sized linen and cotton canvases by endlessly repeating marks left by a spatula dipped in oil or pigment of her own making. The surface is covered with regular symbols, similar without being exactly identical; we can see different lines, shifts, dots, reliefs and flat areas. Rather we should speak of cadence, of a musical score, one not based on any pre-established system. The canvas follows the gesture's progression, of the uninterrupted search for an indefinite and unstable form, while the artist plunges even deeper into her female body. Her breathing gives rhythm to the composition, infusing the canvases in an alternance of inhalations and exhalations, of fullness and emptiness, of silences and notes. For the artist it is a question of painting abstract scenes: whether they are allusions to dance movements, a game of attraction and repulsion, of amorous relations, sexual organs or bodily fluids, the starting point is always the human body. Because, to quote Giuseppe Penone, an artist I consider very close to Daniela Busarello in terms of his sensitivity and view of the natural world, "the language of art is still and will always be founded on the senses .... The uncertainty of these senses, of perceptions, has always nourished imagination and artistic production. There is a set of values, of knowledge, feelings and perceptions linked to material that a mathematical reading of reality will never give us: that is, sensuality." Daniela Busarello's canvases are sensual, tangible, they cling to life, representing shapes that transform into figures, but sometimes seem to transform into fur, the luxurious plumage of exotic or fantastic animals. This also contributes to the fascination her works exert, born of the metamorphosis happening before the viewer, between skin and fur, body and nature. The artist's relation to mythology is clear, and her attraction to Ovid understandable, since the poet also celebrated nature and its osmosis with humans. For example, the Ovidian myth of Daedalus and Icarus has inspired great artists and given life to powerful, fantastic images: think of Icarus's extraordinary plumage painted by the Victorian artist Herbert James Draper, held in the Tate Britain. The richness and chromatic palette of the wings evoke the landscape bodies of Daniela Busarello's paintings. And remember the legend of Philemon and Baucis, transformed into two trees, joined by their trunks, metaphorically recalled in the Brazilian artist's work by the intertwining of branches and leaves.

The earth, mother goddess, is extolled in the work of Daniela Busarello through the process of gathering and then cataloguing the "witness materials" she collects from the ground. The earth is revealed as the origin of all life, with all beings born from it, because she is woman and mother. Her virtues of softness and stability, serenity and durability, to which should be added humility, which is etymologically linked to humus, towards which she tends. While she is inspired by the earth as a material, Daniela's works show, above all, the perspective of a woman who recomposes the world around a calming, unifying and syncretic feminine. Taking up the Latin concept of *genius loci*, which expresses the singular, unique spirit and character of a place, the artist explores different territories (Lanzarote island's nature reserves, Portofino, deserts, cities, mountains in Iran, the cities of Paris, Venice, Aubusson, and Curitiba in Brazil and more) and focuses on the relationship between culture and ecosystem, paying particular attention to the land, to the processes of its transformation and its matter.

Heir to the approach of the Land Art artists of the 1960s and '70s, in view of today's ecological emergency Daniela Busarello moves beyond these reflections. In her eyes, being an artist means being concerned with our own era and with re-establishing harmony between nature and culture through gestures and techniques that art history often judges as minor because they are considered feminine.

In her personal endeavours at ecologic restoration, begun as poetic expressive gestures, there are points of convergence with contemporary ecofeminism. Originating in the United States in the early 1980s, alongside burgeoning fears of nuclear threats, the movement has found new impetus in our society threatened by more natural disasters. The goal of ecofeminism, like Daniela Busarello's artistic practice, is to return value to what has been devalued, that is to say, the freely accepted link between nature and corporality. From put upon nature, we are moving towards an ecology that is liberating for women and their community.





## Elapsed Time

Daniela Busarello ennobles ordinary, timeless materials, like flowers, leaves and branches; she seeks wonder in the material. For the series of drawings titled Elapsed Time the process is the same as for other works: everything begins with a meticulous harvest of flowers and leaves; when they are gleaming, fragile, or with a delicate design, they are particularly fascinating. The pleasure of handling them through observing them closely inspires the desire to let them be seen. The flowers become drawings on paper, drawings of an ethereal diaphanous beauty thanks to the artist recognising and painting the various nuances as the petals and leaves slowly dry and change colour. The palette is reduced to only a few shades: brown, grey and white, blended and proportioned differently to create an infinite number of new shades. Daniela Busarello presents flowers forming crowns, a metaphor for the cycle of renewal, a celebration of life and death, of time passing and the promise of eternal life – in ancient Greece and Rome, the dead were adorned with a crown, as were the living during life's significant events. Its circularity denotes perfection and communion in celestial nature of which the circle is the symbol. The passage of time as a metaphor is captured through the fading and drying of plants, and the shape of the crown appears again in *Herbiers viscéraux*. Each of the works in this series is a polyptych in which the artist presents compositions of dried plants and flowers, playing with the effects of transparency, weightlessness, shadows and light that the leaves produce on the paper.

## The wonder of forms

While Daniela Busarello's work refuses all notions of the spectacular, preferring to express itself discreetly, the forms that emerge from it lack neither vigour nor power, especially when the artist expresses in glass. Since 2010 she has been working with master glassmakers in Murano; she accepts the surprises, irregularities and imperfections inherent to glass blowing. Whether in wood, glass or textile, the artist renews these traditional materials and techniques to create a new simplified sculpture, moving between figuration and abstraction, of soft and solid materials. As in many of the great artists' works, everything is there from the beginning: the same themes return again and again, but approached differently; in glass, the female body is again explored and shown, but with a new will to renew the sculptural treatment of gender, particularly of the feminine. Although not strictly figurative, Daniela Busarello's glass sculptures are resolutely and explicitly organic. She creates oversized forms, feminine and sensual, while still raw, strong and disturbing. Thanks to these sculpture-vase-bodies, she verticalises and monumentalises the feminine, creating powerful beings, installing the female at the centre of our present. "This metonymic body accepts and, most importantly, recognises the beauty of accidents, of imperfections and scars that can happen at the moment of birth, from the cutting of the umbilical cord," says the artist. The colour used – the blue of the sea that bathes La Serenissima, the pink of the crushed shells, and the title, *Anatomia dell' Oceano*, pay particular tribute to the waters and lagoon of Venice, an endangered ecosystem.

Following a path on which techniques and materials that supposedly belong to the so-called decorative arts are elevated, Daniela Busarello continues to experiment with tapestry and embroidery. Many of her designs become carpets, whose style is reminiscent of millefleurs.\*

In collaboration with the Manufacture Robert Four, an icon of the woven art of Aubusson, celebrated since the fifteenth centuries for its verdure tapestries, Daniela Busarello has realised two large-scale pieces. In one, she worked on a nineteenth-century tapestry, adding new embroidered flowers to the original decoration, like restoration work. This piece is reminiscent of ancient craftsmanship, repairing and stitching works rather than creating new ones each time. The practice suggests that imperfection or injury can lead to an even greater form of perfection.

\* \* This term refers to fifteenth- and early-sixteenth-century tapestries, sown with small, stemless bouquets of flowers and foliage, sometimes floral, sometimes not, arranged regularly on a plain flat background.

**Landscapes of Gaia. Los Angeles. 2021**  
exhibition view groupshow, Sage Culture Gallery.  
Elapsed Time series of paintings



**Landscapes of Gaia. Los Angeles. 2021**  
exhibition view groupshow, Sage Culture Galery.  
Elapsed Time series of paintings  
Plonger Tempo series of drawings



**INTER-VIEW**  
**par Marion Vignal**

**MV:** All the works shown in the exhibition VIDA – sculptures, paintings and drawings – are products of your exploration of the island of Lanzarote, off the coast of Spain. What were you looking for when you went to this beautiful and mysterious volcanic island that is almost timeless?

**DB:** I think I was looking for some kind of symbiosis with nature. I needed to recharge my batteries and I thought this trip could help me do that. It turned out even better than I could have imagined. This volcanic island is so powerful! The landscapes are often described as lunar, but I find them very human. Lanzarote's reliefs remind me of female bodies; some forms conjure the uterus or breasts. I had the impression of being inside the earth's body and of becoming minuscule in this immensity. I imagined the sea of lava that had flowed for kilometres for six years. Everything on this island is very liquid, so much so that I felt bathed in amniotic fluid.

**MV:** As is often the case in your work, for this new series your creative process came from what you call the "Genius Loci", the spirit of the place. You collect materials – earth, volcanic rock, steel – that you transform into works. These "witness materials" are an intrinsic part of the exhibition. Is this a way of paying tribute to them? ?

**DB:** It is a form of homage, because for the first time, to enhance these materials even more, I decided to use them on transparent supports, in this case gauze and glass. This wasn't planned in the beginning, but the choice gradually became obvious. The Genius Loci concept comes from my life as an architect. The analysis of a terrain, a setting, a human, cultural and economic environment has been part of my working process for a long time. This scientific approach is ingrained in me; in my artistic practice it takes on a new dimension.

I'm fascinated by classification, dates, schedules, geographical coordinates and so on. It's as if I bring a rational, almost masculine side to my feminine world. This enhancement of natural materials is also a manifesto to the environment. It's my way of saying: let's take care of our planet, let's not forget our reliance on nature.

**MV:** Water is one of the "materials" that you collect to create Plonger Tempo, manifestoes to the ocean. How do you incorporate it into your creations?

**DB:** From Lanzarote I brought back different coloured lava, rocks, flowers, and indeed, seawater. We know that our bodies are more than 70 per cent water, but we don't really think about it. I wanted to pay tribute to this water, by making marks on my drawing paper. Initially these blotches created a warping, then, as they dried, beautiful salt crystals appeared. It was wonderful. This way I breathe life into something static like drawing. I like giving movement to my work; it's like a murmur, a breath that inhabits the work. Sometimes I collect water from the ocean, but depending on the project, it can also be water from rain, from snow, from a river or from city drains. With this collection of materials, I am interested in the everyday above everything else. Even rubble transformed into dust can create a work. It's the same with the flowers I use. It's almost nothing, and yet from there the breath of life can be born. I grew up in Brazil where nature is luxuriant, but in Paris, where I live and work, I can marvel at the tiny plant I see on my balcony or in the street.

**MV:** Some of your landscapes are reminiscent of cartographic images, macroscopic or microscopic views. As if you're inviting us to look at our world differently, to become aware that everything is in everything, from the infinitely large to the infinitely small ...

**DB:** Yes, when you look at one of my paintings or drawings, you can see a cartography. By looking at the work closely, we can see more of a body, life in a way, a heartbeat. When I paint in oil, I use four or five colours. I use pigments that I make myself, from materials collected from urban places and nature reserves. I mix these pigments endlessly with beeswax. I believe that these mixtures help to create new life on the scale of the infinitesimal. On each canvas I make thousands of marks. They come together to form a unique piece, as in nature. We are all one.

**MV:** In your paintings, you can sense landscape-bodies, mutant forms. You can sense the animality, the blood, the skin ...

**DB:** I'm mainly searching for ways to talk about the inside of our bodies, and through them, our inner landscapes and feelings. I began my artistic research at the age of forty, at the Beaux-Arts de Paris. I took drawing classes with live models, and for the first few months, I drew exactly what I saw, then little by little, I began drawing the imaginary interior bodies of the people I was looking at. My teacher, Jean-Marc Thommen, pushed me to go even deeper into this process. My current paintings come from this fusion between physical anatomy and emotional anatomy.

**MV:** In VIDA you also present a new series of glass sculptures. What do they convey?

**DB:** I conceived these sculptures as human-sized, as if they represented people. They're totems made of thin cylinders of transparent glass. Each sculpture was hand-blown at the CIAV – Centre International d'Art Verrier – in Meisenthal, France, and each houses material from Lanzarote – lava in ten different colours, sand, flowers, glass and urban detritus – as if to preserve them. I really love the fact that these materials are protected from disappearing by the glassmaker's breath, even though, like us, they are dust. *Arqueologia da Memória*.

**MV:** The exhibition's title evokes a hymn to the earth and its fragile beauty. Do you want to question our responsibility in regard to our relationship with the living?

**DB:** More than our responsibility, I question our connection to nature, to the cosmos, which depends above all on our intuition. My ecological awareness comes from my architectural training. In Brazil, an architect is also an urbanist. This leads to an ever more comprehensive vision, one that is not reduced to the scale of a project but to that of a territory. As a citizen, I feel responsible for each of my actions, my purchases and my daily gestures. When I use wilted flowers, I'm interested in the social, political and cultural context from which they originate; I'm interested in life and death, in subjects much more profound than the pattern of the flowers. I marvel at the process of nature's transformation, of the beauty in "fossilization" and "putrefaction". All my work consists of welcoming the mark of time's passage, the beauty of accidents, of imperfections, by always questioning the responsibility of each of our actions with regard to our planet, from the point of view of both nature and humankind.

**Vida.Paris. 2021 : Alma, Razão, Coração, Utero-Mãe**  
exhibition view soloshow, Mouvements Modernes Gallery.  
technique : **19 minerals-whispers Lanzarote's memory** - oil and beeswax on gauze  
dimensions : 140 x 220 cm each ~ brass frame designed by the artist



Leaving all of the world, all its blue, in the rearguard,  
the azure – squared to a weightless mass –  
breasts the windowpane’s gunport, falling headlong forward,  
surrendering to the glass.  
A curly-maned cloud pack rushes to catch and strangle  
the radiant thief with his blazing hair –  
a nor’easter is coming. The town is a crystal jumble  
replete with smashed chinaware.

Joseph Brodsky, Venetian Stanzas II, v, from Poetry 1972-1985

My walking-stick, small change, key-ring,  
The docile lock and the belated  
Notes my few days left will grant  
No time to read, the cards, the table,  
A book, in its pages, that pressed  
Violet, the leavings of an afternoon  
Doubtless unforgettable, forgotten,  
The reddened mirror facing to the west  
Where burns illusory dawn. Many things,  
Files, sills, atlases, wine-glasses, nails,  
Which serve us, like unspeaking slaves,  
So blind and so mysteriously secret!  
They’ll long outlast our oblivion;  
And never know that we are gone.

Jorge Luis Borges, “Things,” from In Praise of Shadow, 1969

### **A tale of elements: Daniela Busarello, water, sand and fire Cristina Beltrami**

In writing an essay to accompany images of works by Daniela Busarello, I wanted to give it the form of a story rather than a piece of criticism. The following is an account of my discovery of her Paris studio, which is to say the revelation of a world suspended in a perfect equilibrium between inspiration and memory. The space is suffused with light and populated by tiny, minutely ordered glass containers, each filled to the brim with coloured powder. For an Italian, such a sight cannot fail to call to mind the “collections of sand” assembled by Italo Calvino, a writer who also made Paris his home, and who wrote that “all collections are a travel diary”.

“There is a person who collects sand. This person travels the world and – on arrival at a sea-shore, the banks of a river or lake, or a desert, or wasteland – gathers a handful of sand and takes it away. On returning home, thousands of little jars are waiting, lined up on long shelves: inside them the fine grey sand of Lake Balaton, the brilliant white particles from the Gulf of Siam [...] revealing a uniformity like the moon’s surface”.

Italo Calvino, Collection of Sand, 1984

Daniela Busarello was born in Brazil, and to Brazil she loves to return, in visits that allow her to reconcile herself with her native land and reclaim it as her own. This is key to her art, as the dazzling light and taxonomical ordering of her atelier attest.

To enter her workshop is like discovering a completely imaginary universe, shaped wholly by the artist’s own personal experience. Her approach is empirical: she collects anything that strikes her during her travels, anything that “speaks” to her in a revelatory way, and she then preserves these things in the form of powders, sands, dried flowers and seeds. Fragments of memory that are traces of reality, destined for a new life under a different form. Because art, it should always be remembered, is also alchemy.

It’s a painstaking process, requiring great technical expertise and a huge investment of time for the long working process involved in bringing the works to completion. Time which turns inexorably into a long moment of introspection, becoming yet another journey into memory, a plumbing of the depths of personal identity, a sort of meditation.

Nothing in her collection of materials is inanimate: on the contrary, these are living particles, materials for construction that originate from personal, intimate experiences, creatures that were once alive and endure, like the plants of the Mar Verde incorporated by Busarello in her artistic practice.

The decision to use elements of the Atlantic forest has a very precise significance. Despite this being unquestionably one of the most ecologically devastated places in all of Brazil, it is not even acknowledged to be the total catastrophe that it is because people have become so inured to the permanent state of emergency.

The first thing I notice as I cross the threshold are the drawings: they litter every corner of the room but are perceptible only to a vigilant eye, such is the simplicity and subtlety of Busarello’s drawing style. Ranging from tiny scraps of paper arranged in such a tightly controlled way as to appear casual, to large sheets lying about in rolls, the subject-matter is always the same: creatures of invention, born from the admixture of fragments, emotions and memories. Like the delicate stalks of flowers, the diaphanous colours of which have been preserved on the paper, they unleash their primal energy in the two-dimensionality of the drawing. They carry their seed – their generative source – powerfully preserved within them, most visibly in the dandelion seed-heads packed with the force of life that will transcend the flowering season. The large-format drawings produce in the viewer the physical sensation of being literally a part of the artist’s neo-cosmos, beginning with the minute details of flowers, leaves, shells and powders collected over the course of her long peregrinations in places distant from this studio.





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Busarello seems to draw on some deeply rooted and ancestral source for working out her ideas: whether she is making a drawing, a canvas or a sculpture, the starting point is always her own experience. She needs to touch with her own skin the "generative" world, making it part of her own experience but in a space that is shared. Her work speaks to us of a micro-cosmos in the act of becoming a macro-cosmos and, as such, it draws the spectator into a new and vital reality that is inescapably linked to water, to being visible but at the same time potentially invisible. The artist lives a truly mimetic relationship with the world which surrounds and fascinates her – a relationship that is generative rather than passive. As a result, her sculptural works may be read as a large-scale metaphor for the changing nature of our time, a portrait of the world that we inhabit, and consequently, of ourselves.

A profound sense of space and depth marks Daniela as a sculptor in the true sense of the word, even when she is in the act of "painting". She mixes her own paint from her collection of powders, almost as if they were her own memories ground into dust. Instead of spreading the paint in broad strokes of transparent wash, she applies it with a small spatula, each single portion of pigment applied to the thinnest of canvases like so many scales. The duration of the act of painting is in this way dilated, first by the laborious task of executing the brushstrokes one by one, and then by the long hours while the paint dries and is fixed. The result is a thickly painted surface where colour is treated as if possessed by an actual, physical 'presence'. The process recalls the frottage technique used by Max Ernst, an artist whose predilection for an earth-tone palette and the rendering of imaginary figures as whirling forms, Daniela shares. This whirling, vital quality is also apparent in her large sculptures in glass,

an ancient medium which has fascinated her since 2010. There was a certain inevitability to this, given that her artistic trajectory began with the crumbling, preserving and amalgamation of sands and earth dusts, materials akin to the siliceous sand that forms the basis of all glass making.

Siliceous sand is a material that is both fine and heavy at the same time. Its appearance like "moon dust", it changes state upon heating and both its shape and chromatic tones are crystallized forever. Whatever colour is fixed inside the glass will remain stable for centuries because glass is unchanging, unaffected by either time, heat or light. It is an imperishable form of painting. For Daniela, creating a work of art in glass means reckoning with the thousand-year tradition of glassmaking in Murano. This is just as true of large works such as *Anatomy of the Ocean* (2016) which she exhibited on two occasions in Venice – at Palazzo Loredan and Palazzo Vendramin Grimani – as well as of her more "limited" French production at Meisenthal, headquarters of the Centre International d'Art Verrier. The artist worked here in 2020 on two installations in which glass is coupled with diverse "other" materials, such as steel, lava and pigments.

*Diálogo entre a pele e o vulcão* hovers on the confines between sculpture, installation and furniture, in the sense of being a "habitable object": the two extremities of the sculpture are placed in a dialogue of great formal equilibrium. Two chairs can physically accommodate two living beings as they face one other frontally, communicating by means of the intensity of their gaze. The sitters have an imperceptible connection, which runs in parallel to the central steel support below. The artist herself has defined this a piece of landscape-furniture. The binding element of her large installations of 2020 is fire, in the sense of its generative and alchemical power. *Totems* takes the form of a series of oblong glass cylinders fixed by rings to a metallic structure. Because glass permits the living particles that have burned away in the interior to be visible, the cylinders are in this way able to capture fragments of life. Again, sculpture transforms into the telling of a story, the account of a journey, of a previous life, of the inevitable transformations of matter which, like sculpture, is "versatile" in its various combinations. *Totems* has always been exhibited as a vertical installation, tightly controlled and heavily conceptual, yet in fact it is mobile and has a mutable existence, which the artist demonstrates by suspending it from the branches of centuries-old trees. Beneath, she carries on her personal practice of drawing on the grass, in an act of communion which by this time has become total, in symbiosis with nature itself.



This same immersion with the world, water, and especially with the Venetian lagoon was repeated after Daniela's experience on the island of Murano in 2016. Here, the ancient techniques of artisanal glass-blowing impose rules of their own. The artist has no choice but to go with flow of the material itself. Acceptance of the unpredictable nature of form is part of the deal, as are the impurities and the risk of colours running into each other. The compromises due to technical challenges and their visibility in the artwork transform the whole process into a grand metaphor of existence itself.

When I meet Daniela Busarello on a January morning in 2022, she is direct and unequivocal: "For me, the sculptures you saw in Venice are water." Her words have a lapidarian ring, as if she were telling me something self-evident: a natural truth that for her is quite obvious. There is nothing more unlike water than glass, and yet I begin to see how all of her work may be read in terms of a continuum. It has to do with the work's "flowing" nature: the sinuousness of her drawings, the shapes on her canvases, her glass sculptures, are the same as those of running water; they preserve the immediacy of a riverbed that shapes itself to the passage of water. And like water, and in particular the water of the lagoon where the sculptures were created, the glass shapes are unstable, changeable and fleeting as the refractions of the rippling waves.

The primeval power contained in Daniela Busarello's glass sculptures is of a type that we recognize as belonging to our own world, since it delves deep into the origins of the world itself, using elements from the earth and fragments of dried vegetation, and juxtaposing them with a substance that is alive and unpredictable. Glass reacts to these various diverse elements, transforming the traces of memory contained within them into sophisticated nuances and subtle effervescences.

Her decision to leave the works in an "unfinished" state, with their edges unpolished, has the effect of distancing them definitively from practical use: these are sculptures in the full sense of the term. Encapsulated within them are fragments of minerals that liquefy into the incandescent bolus and are transformed into a new life. Akin to the process of fossilization, it is almost as if they left traces of a previous history behind them, as if the artist became artificer of a new Anthropocene age.

There is an eagerness in the way her sculptures follow curved lines, a living quality in the gravitational forces thereby created which allow the master glassblower's tools to cleave naturally through them. Daniela Busarello's glass creatures do not respond to cutting edge formulae, because the precision of the industrial cut would associate them with an idea of "artificiality".

This can be seen in the contrasting nature of the works the artist chose to show last autumn in the interiors of Palazzo Loredan, an historical Venetian palazzo, where her sculptures had the appearance of huge dribbles tearing holes through their iron supports in order to escape the control of the metal's bite.

Water is hinted at not by means of the transparent qualities of the glass – Murano's legendary best though it might be – but by its shape and by the imperceptible fluctuations of the ever-changing nuances in the glass's thickness: if indeed it is to water that the works refer, it is to a kind that is muddy and dense with primordial life.

Daniela sent me two photographs which immediately struck me and are included in this volume: in the first she is setting up her sculptures in Palazzo Vendramin Grimani and the true size of the glass pieces becomes evident, especially compared to the artist's slight physique. The second photo in reality foreshadows this present account and is the handwritten label that reads: "ceramic coral dust Busarello". It is stuck on an old jar from the glass workshop and is a sure sign of the artist's having "conquered" Murano, proof of how she has succeeded, with grace and precision, in convincing the master glassblowers to take her lead in the creation of her large sculptures, and in entering into syntony with the craftsmen to whom she entrusts her work, conscious of a reciprocal respect. It signifies respect on the part of the artist for a thousand-year-old tradition and respect on the part of the workshop for an idea and for its germination, translated faithfully into glass.

What we are seeing here are "those forms of matter" for which Henri Focillon (to return to France whence this this story began) offered the most succinct explanation: "Form is nothing if not a vision of the spirit, a speculation on its extension that is reduced to geometric intelligibility until such time as it comes to life in matter. Like the space of life, the space of art is not its own form outlined, its precisely calculated abbreviation. Art is not, despite the quite widespread nature of this illusion, simply a fantastical geometry, nor is it a more complex topology: it is bound instead to weight, density, light, and colour" (1943).



**Le panthéisme de Daniela Busarello s'incarne  
dans ses Corps-Paysages Abstraits métaphoriques.  
par Marc Pottier**

**Avec une rare énergie et un regard qui englobe la diversité de l'humanité d'hier et d'aujourd'hui, Daniela Busarello compose des 'Corps-Paysages Abstraits' métaphoriques à l'intense pouvoir poétique. Son appétit humaniste se transcende dans une œuvre composite où le mystère de la vie se concentre et se dévoile par fragment. L'artiste brésilienne est à découvrir à l'occasion de l'exposition immersive , Genius Loci, L'Appartement d'Auguste Perret, de Paris+ Art Basel – Design Miami (du 15 au 23 octobre) et à la galerie Mouvements Modernes.**

**Une artiste qui s'éblouit avec les sources de la vie.**

Daniela Busarello se définit comme « une artiste du vivant ». Indéniablement au contact d'une œuvre lyrique, une artiste de l'énergie, plutôt des énergies, tant l'artiste brésilienne par le lyrisme des textes de son site web permet de prendre déjà la mesure de sa démesure. Ses yeux intenses et son sourire franc et direct sont ceux d'une personnalité qui veut déguster et partager ce qu'il y a de mieux dans le monde.

Cette architecte de formation a déployé ses ailes loin de sa ville natale brésilienne, Curitiba où elle est née en 1973 pour venir à Paris en 2007, sans doute pour rester éloignée d'une famille brillante avec deux parents architectes reconnus et une tante photographe au travail respecté ? Mais elle aurait peut-être pu tout autant poser ses valises en Italie, dont elle a aussi la nationalité, qui correspond tout autant aux différentes facettes d'une personnalité assoiffée d'embrasser des univers multiples aux frontières toujours repoussées.

**Dopée au lyrisme**

Sans surprise, faire parler Daniela Busarello c'est faire face à un tsunami de réponses dopées à l'enthousiasme d'un lyrisme panthéiste. « Être. Je suis énergie, eau, chaire, imagination, action. Irradiation de lumière. Je suis une forêt qui danse la musique des oiseaux, de l'eau, de chaque millimètre de croissance d'une micro-feuille. Je suis le vent doux sur les feuilles qu'amène aussi l'ombre et la lumière, les parfums ... Et puis je suis aussi le soleil, la lune, la mer. Dans ce corps humain, je suis une femme qui plonge et s'éblouie des sources de la vie : la respiration, le ciel, les rencontres, les paysages. » confie sans pudeur celle pour qui la matière de la peinture est comme une sève, du sang, le sperme de l'orgasme, à la fois feu et eau, une matière vivante comme une prolongation d'elle-même.

Mêlant le geste à la parole, elle n'hésite jamais à se mettre en scène dans son processus créatif en une chorégraphie dont vidéos et photographies gardent un témoignage savoureux.

**Observation, absorption, transformation et curiosité en perpétuelle métamorphose**

Fidèle au concept latin de *genius loci* [l'esprit du lieu], qu'elle élargit par cercles expansionnistes de l'intime à la planète, l'artiste brésilienne travaille simultanément à différents niveaux de perceptions et d'immersions : impressions-viscérales, photographies, annotations-inconscientes, récolte ses prototypes, des échantillonnages et dresse ensuite des inventaires, témoins d'un écosystème : l'eau, minéraux, plantes. « Chaque geste que je fais dans les peintures sont de la respiration. C'est comme si les toiles s'emprennent de ces souffles de vie. Cela est mon langage avec l'Univers » complète-t-elle.

**Un rite créatif de la nature à l'atelier**

Son processus de création exige une immersion holistique où tous les sens sont investis et associés : « Je prends beaucoup de photos des lieux que je visite. Les photos sont un instant concret de perception que je transforme dans un deuxième temps en langage pictural. Observation, s'imprégner des sensations, récolter des "matériaux témoins", puis vient le processus de transformation en pigment, catalogage. Il peut avoir une phase de recherche de textes philosophiques sur le lieu, le choix de la musique et celui de croquis, peindre ou dessiner. Choix du titre. (Peut arriver avant, avec le croquis) »

**Les pigments comme des élixirs**

La décision d'employer des matériaux peu utilisés dans l'art contemporain s'accompagne d'une typologie d'œuvre différente. Ses "matériaux témoins" servent à faire ses propres pigments–reliques qui lui permettent d'observer et de parler de notre temps avec sa propre matière. Avec une méthode médiévale, elle récolte fleurs et feuilles qu'elle laisse sécher lentement. Les fragments de matériaux-témoins naturels ou urbains que l'artiste recueille sont émiettés à la main ou à l'aide d'une presse. Ils sont ensuite tamisés pour devenir des pigments. La palette se réduit alors à quelques teintes, brun, gris et blanc qu'elle mélange ensuite pour créer une infinité de nouvelles nuances. L'artiste les présente ensuite en jouant sur des effets de transparence, de légèreté, d'ombres et de lumières qu'elle laisse jouer sur des feuilles de papier ou les différents autres supports qu'elle choisit méticuleusement pour ses compositions, gazes : toiles de coton, lin ou métal...où les pleins et les vides dialoguent toujours, même quand elle utilise aussi la peinture à l'huile. La poudre ainsi obtenue est conservée dans des petits récipients de verre ronds bouchonnés qui rappellent les flacons des élixirs et potions magiques du moyen âge.

Mêlant le geste à la parole, elle n'hésite jamais à se mettre en scène dans son processus créatif en une chorégraphie dont vidéos et photographies gardent un témoignage savoureux.

### **La Nature comme matériel**

« J'utilise la nature pour créer des portraits de lieux. La nature deviens mon matériel – soit par son observation, soit par sa propre utilisation », dit celle qui observe les mouvements de putréfaction des plantes et fleurs qu'elle fait sécher. Daniela reste fascinée par le processus de transformation dans un processus long qui peut dépasser les trois mois de fabrication. Avec les minéraux dont elle crée ses propres pigments, elle revendique : « Utiliser ces pigments-vivants c'est observer et parler de notre temps avec sa propre matière. » De la Forêt Atlantique où elle s'est immergée pour voir et comprendre la dévastation dont la forêt est victime, elle a extrait plus de 170 pigments différents qui rendront présente cette forêt meurtrie dans certaines de ses œuvres pour nous alarmer métaphoriquement sur les attaques que la nature subit.

### **Un référentiel encyclopédique**

Son appétit encyclopédique la fait jouer avec une gamme de références qui va de « l'absence de sujet » à « la totalité des sujets » de l'artiste letton-américain Mark Rothko (1903-1970) dont elle aime le dialogue des couleurs, aux paysage-créatures et les grattages de l'artiste allemand-américain Max Ernst (1891-1976), à la plongée dans la chair comme une plongée en soit de l'anglo-irlandais Francis Bacon (1909-1992), aux respirations et les vides dans l'œuvre de l'(italien-) américain Cy Twombly (1928-2011), à la transcendance poétique et la puissance des compositions et des matériaux du (franco-) allemand Anselm Kiefer (1945-) et bien entendu encore au concept de Nature-Humain présent dans l'œuvre de l'italien Giuseppe Penone (1947-). Le point commun de la grande majorité des artistes qui la fascinent a travaillé ou travaille dans d'autres pays que celui de leur naissance, comme une grande famille d'expatriés nomades à laquelle bien entendu, elle se rattache.

### **Un océan d'énergie musicale**

Daniela travaille en musique (beaucoup sont brésiliennes et montrent qu'elle ne tourne pas le dos à sa culture d'origine), Hector Villa-Lobos (1887-1959), Tom Jobim (1927-1994), Vinicius de Moraes (1913-1980), mais aussi minimalistes Arvo Pärt (1935-1971), Philip Glass (1937-) ou encore Björk (1965-). « J'en choisis une (ou deux) pour chaque peinture. Je les écoute en boucle, comme une transe pour m'amener à un état autre, de concentration sur le sentiment et le mouvement que je veux donner au message que passerai à travers la toile quand elle sera prête. La musique c'est un rituel qui me retire de la dureté du quotidien (guerre, pandémie, genre, réchauffement climatique ...) et me met dans un état de sublimation, de compréhension et de sentiment de la vie d'une forme macro. Elle me met dans l'état de que nous sommes un : l'océan, atomes, univers, être humain, nature. Je me sens dans un océan d'énergie unique. » nous détaille-t-elle.

### **« Un instant de rêve contient une âme entière »**

Sa fascination de la Nature lui fait citer Gaston Bachelard (1884-1962) « Devant l'eau profonde, tu choisis ta vision ; tu peux voir à ton gré le fond immobile ou le courant, la rive ou l'infini ; tu as le droit ambigu de voir et de ne pas voir ; tu as le droit de vivre avec le batelier ou de vivre avec « une race nouvelle de fées laborieuses, douées d'un goût parfait, magnifiques et minutieuses ». La fée des eaux, gardienne du mirage, tient tous les oiseaux du ciel dans sa main. Une flaque contient un univers. Un instant de rêve contient une âme entière. » dans L'Eau et les Rêves Essai sur l'imagination de la matière (1942). Si l'eau est aussi un de ses thèmes récurrents, Daniela Busarello crée aussi ses « minéraux-murmures » qui marquent les traces de transformation des civilisations. Vivants ils se transforment au fil du temps par les souffles des vents, des marées. Elle les cueille comme des reliques qui deviennent « pigments-fragments de bonheur ».

### **A vous de jouer !**

« Les titres donnent une piste de ce qu'exprime la composition abstraite – sensation, image, personne, lieu. Au début je laissais sans piste – je donnais seulement le nom de la série (inner landscape, plonger, herbier visceral, elapsed time,) – petit à petit j'ai eu envie de raconter l'histoire de ce que je peins par son titre ».

Bien entendu, chaque peinture parle bien plus que son titre. Elle cherche à chaque fois un moment de rencontre avec ceux et celles qui sont plus curieux qu'elle. Le serez-vous ?

L'Appartement de Madame L  
exhibition view groupshow, Mouvements Modernes Gallery  
The Glassblower



**elapsed time dissay. 2020-21.**  
rug dimensions : aprox. 375 x 540 cm  
**hand-knotted in Aubusson.**  
original drawing : 50x60cm  
water from Palu's river, ink on paper.

presentation at Cité Internationale de la Tapisserie d'Aubusson. 2021



**Atelier**

news@danielabusarello.com

**Paris Mouvements Modernes**

info@mouvementsmodernes.com

Place du Palais Royal 75001 +33 1 45 08 08 82

**Los Angeles Sage Culture Gallery**

info@sageculture.com

725 E Washington Blvd CA 90021 +1 323 675 6615

**photos by :** André Nacli Colombe Clier Franck Juery Gilad Sasporta Lilas Lequellec Luis Alvarez  
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